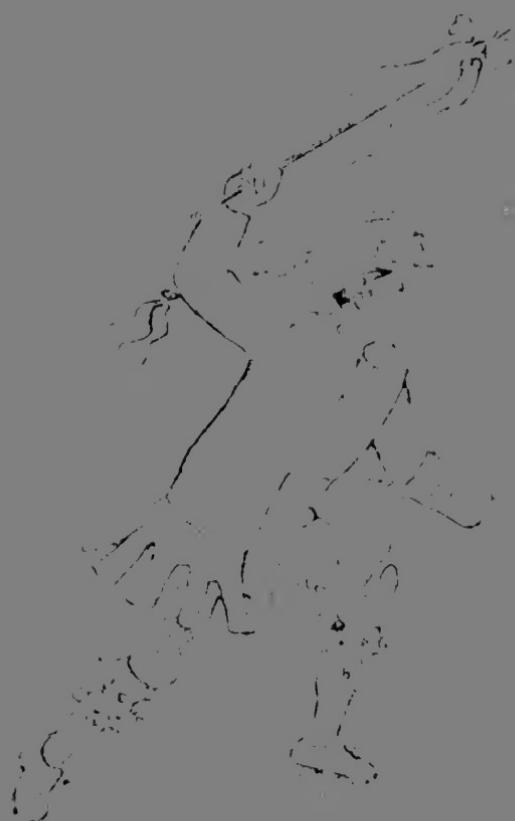


THE ORIGINAL
SOCIETY



VOL 9
NO. 7

30¢

INDEX

THE AMERICAN

January 15th, 1950 - 3:30 p.m. A folk Dance Party with
J.A. AND PLUS - Review of the dances taught at
an old fashioned dance workshop. At the Folk
Center, 11th & Locust St., Phil-
adelphia, Pa.



1

T A K E I T O R

LEAVE I T

It's the Holiday season - as if you didn't know! Which is why this issue of Northern Junket is printed on several different colors of paper. We just thought it would seem a bit more Christmasy! I forgot that some colored paper needs to be "slip-sheeted", until it was too late to do much about it. For that I beg your forgiveness.

Years ago when we were running dances in our home town (Nelson, N.H.) Town Hall, we used to give a free dance on Christmas night to all our steady "customers" of the past season. Which meant that it was strictly an invitation affair. We weren't trying to be snooty; just remembering the people who had supported us all year long. It certainly created a lot of good will.

I wonder if something like that is ever done now? Hope we are not getting so ruddy commercial that we forget the people who get us where we are. I suspect that there's quite a lot of such parties among the hundreds of square dance clubs in the country. Have a grand Holiday season whoever and wherever you may be.

With all best wishes

Ralph

Ralph

HERE AND THERE

by PAT PENDING

When Henry Ford began his revival of square dancing in Dearborn, Michigan and the Wayside Inn in Sudbury, Massachusetts, he insisted that his callers, or prompters, work verbatim from the old call books and to present traditional figures from quadrilles, contras and Lancers, exactly as our forefathers had danced them. No deviation of any sort was accepted during this revival period. Even though our mode of living had accelerated considerably, especially during the war years, and folks craved a little more action than was offered in these old prompter's handbooks.

As the resurrection began to gain momentum several advances in other allied fields helped to make square dancing more easily available and popular. Electric recording of sound and its reproduction was constantly being improved. Some brave soul mustered up courage enough to wax a few discs of accepted Lancers and quadrille music, played by fine bands. A ready market was waiting for them. Now, not only could callers throw away their megaphones and use microphones and loud speakers. They also had available to them some canned music of a much better quality than some of their own pick-up bands could produce. Then some other brave soul figured that if bands could reproduce good music why couldn't voices and calls be incorporated in the records. Thus folks who lived far away from organized dances and call-



ers could dance any time they desired. Thus the first records with calls on them appeared. They were well done and followed tradition closely, yet the newer dancers often felt the movements were too slow and too simple.

Creating so-called heresy, some of our better leaders began to pluck fine figures from the old patterns and combine them with other old figures to create more active movements at very slightly faster cadence. Everybody was supremely happy and content as we passed painlessly through this transition period from the slow stately figures and visiting couple dances to fine, well choreographed all-moving patterns. This transition slid over so easily that few dancers realized that a change was taking place. They only knew that they were having a better time than ever before, apparently doing time-honored familiar patterns. This improvement attracted hundreds of new converts, and became welcomed by the Churches, YM & YWCAs, Granges, and other high class Lodges with open arms because of the quality of the people promoting the dances and the people enjoying the relaxing recreation. Square dancing developed its second wind and was off to a flying start. It was clean and congenial. It was exactly what the country needed.



But, no successful, healthy, growing business ever existed but that there were some hungry mortals who attempted to chisel in to grab what they thought was an easy, fast dollar. Every known device of artistic clipment has been foisted on the square dancing public.

First, some rabid get-rich-quick calliers produced some off-beat galloping records that were neither pro-

perly choreographed, nor musically well played; the fiddlers played the tunes from an eighth to a quarter note flat; the callers merely opened their mouths with the first note of music and kept it that way until the tune ended, giving out with dance gibberish better designed for track athletes than for people on a smooth dance floor. One New England caller, recognized as a leader in the field, dubbed that type of dancing "Western", because the perpetrators of these first screwball records were located somewhere west of the Mississippi River. The name stuck, though they were no more western than Weehawken, New Jersey is. As a matter of fact, good dancers used to fine traditional western squares along the Pacific Coast, and the Southwest, must have blushed with shame when this title got hung upon a burlesque of good square dancing. Nevertheless, these boys through self advertisement and planned propaganda managed to sell a gullible public a bill of inferior goods. Everything from western dresses, pants, boots, cowboy hats and shirts, jewelry and other knick-knacks too numerous to mention are now available to the present day beginners at fantastic prices.



AND, the biggest fiaseo of all is the 40-plus lesson deal, with spectacular graduations and other hullabaloo to welcome the suckers to the second stage of so-called modern squaring. In passing there are two more stages. First, the stage including buying trick costumes and attending distant conventions after dancing a couple of nights a week for a year or so in which is included a few more refresher lessons at top-notch prices. Then the last stage - dropping out from

During this last period folks have become Idiots, Knot Heads, Rovers, Banner Stealers etra cetra; plus been taken for plenty by the racketeers. Sad ain't it?

This short sighted program has thrust Square Dancing into a field which can be compared with our Juvenile Delinquency period, or Teen Age problem. Thousands upon thousands of nice folks have become disillusioned and headed for other pastimes, never to return, as they just couldn't keep up with the expense, both monetarily and mentally.



However, it's always darkest just before dawn. Cooler heads are now thinking ahead and beginning an attempt to rescue this drab picture that faces a marvelous recreational pastime. They are taking public steps to pour oil on the troubled waters. They are advocating to get the project back onto the simple costumed, 15 ~ 20 lesson rhythmic dance basis. This was the foundation that the great surge leaped from originally. And, what's more, they are saying so out loud in print in some of the leading National Square Dance Magazines, where everybody can read them. They are pulling no punches.

Sadly, many editors of local magazines realized the trend that Square Dancing was taking but did not have the courage to come right out in their writings and say so until the top-notch leaders declared themselves. Now, everybody is getting into the act, so that they can be hailed as one of the folks who pioneered the changes that saved square dancing. Magazine after magazine now carries columns and pages advising deceleration of the murderous pace that is leading to self destruction.

The Hot-shots are poo-poaching the idea and continue to submerge their clientele in brain twisters masquerading as dancing. They don't seem to realize that the drop-out situation is beginning to outnumber the incoming students. True, there is a fast buck in a 40-plus lesson programmed with much noisy shouting; holding a travesty euphemistically called a graduation ceremony, then selling a refresher course the following year; plus the kickback offered by suppliers of square dance merchandise to callers who help to sell such merchandise. BUT, you can only milk a cow 10-months of the year, then she dries up. Likewise you can only milk an unsuspecting public and foister on them second rate goods at exorbitant prices, for about so long before they start to revolt and begin to buy elsewhere. In this case, the elsewhere isn't square dancing.

True, we always want a combination of good material, but to keep steady customers it must be top quality merchandise at fair prices, and not shoddy. Most assuredly not what our grandfathers tossed out years and years ago and never put in their call books because they considered it not fit for human consumption. Truly these speedsters have come up with nothing new in movements; they have merely pieced together some improperly timed procedures that were too poor for the old time dancing masters to include in their histories of good dancing.

Attempting to foist such trash upon the public, plus thrusting down their throats demands to buy unneeded extras, can only lead to one end, and if the present frantic pace continues, that is where the end will be.





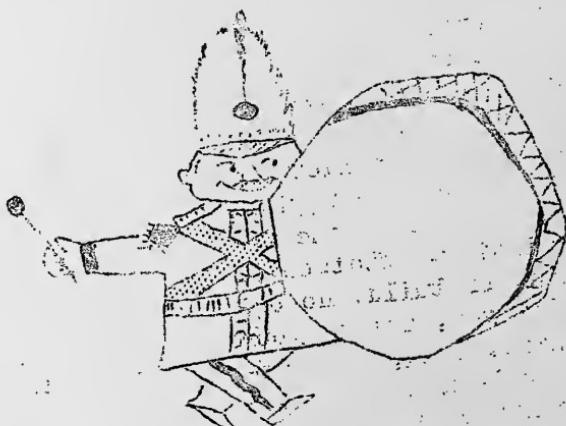
THE PENALTY OF LEADERSHIP

In every field of human endeavor, he that is first must perpetually live in the white light of publicity. Whether the leadership be vested in a man or in a manufactured product, emulation and envy are ever at work. In art, in literature, in music, in industry, the reward and the punishment are always the same. The reward is widespread recognition; the punishment, fierce denial and detraction. When a man's work becomes a standard for the whole world, it also becomes a target for the shafts of the envious few. If his work be merely mediocre, he will be left severely alone - if he achieves a masterpiece, it will set a million tongues a-wagging. Jealousy does not protrude its forked tongue at the artist who produces a commonplace painting. Whatsoever you write, or paint, or play, or sing, or build, no one will strive to surpass or to slander you, unless your work be stamped with the seal of genius. Long, long after a great work or a good work has been done, those who are disappointed or envious continue to cry out that it cannot be done. Spiteful little voices in the domain of art were raised against our own Whistler as a mountebank, long after the big world had acclaimed him its greatest artistic genius. Multitudes flocked to Bayreuth to worship at the musical shrine of Wagner, while

the little group of those whom he had dethroned and displaced argued angrily that he was no musician at all. The little world continued to protest that Fulton could never build a steamboat, while the big world flocked to the river banks to see his boat steam by. The leader is assailed because he is a leader, and the effort to equal him is merely proof of that leadership. Failing to equal, or to excel, the follower seeks to repreciate, and to destroy - but only confirms once more the superiority of that which he strives to supplant.

There is nothing new in this. It is as old as the world and as old as the human passions - envy, greed, ambition, and the desire to surpass. And it all avails nothing. If the leader truly leads, he remains - the leader. Master-poet, Master-painter, master-workman, each in his turn is assailed, and each holds his laurels through the ages. That which is good or great makes itself known, no matter how loud the clamor of denial. That which deserves to live - lives.

(This text appeared as an advertisement in the Saturday Evening Post, January 2, 1915. Copyright, Cadillac Motor Car Company).





JF

For Fiddlers, Pickers & Singers

The International American Old Time Fiddlers Contest August 5 & 6, 1967, in Lincoln, Nebraska, is long past. But the sentiments expressed here, part of the advertising for the event, are so nice, we feel that they are worth passing on.

If, when all about you the fiddlers happily saw,
the seconds pick, strum, bow, hammer, and smile;
And the spectators keep rhythm with their hands and feet
for the whirling dancers with their full skirts
and twinkling feet.

If, the gleeful, good natured ribbing, teasing, and banter bring smiles, and belly laughs,
And the gang down s gallons of hot coffee and empty
groaning tables of good food;
If, the folks greet each member, and each guest with
the same broad grin and welcome hand;
And each player has his turn to participate to the
best of his ability without fear of criticism;

If the welfare of one less fortunate brings concern and
a helping hand;
Or one celebrating a happy birthday or wedding anniversary is assisted;

If the fourth generation, the third generation, the first and second, is welcomed to play or listen;
 If the handicapped or the infirm are able to enjoy a moment of forgetting their physical house
 And travel into the world of happy music and laughter with the performers;

If the chartered bus traveling the highways is vibrating with fiddling, picking, singing, and jigging up front, middle and rear;
 And rings with laughter and joyous good nature;

If the folks who love a good time free from liquor and modernism want to join in and do so; Then folks, they are following the tradition of the Nebraska Old Time Fiddlers - out to make 1967 the best gosh-darned Centennial year Nebraska or any other state ever had!

And enjoy doing it! Join in and help us!!



The ABE KANEKSON Memorial record album is ready! This is welcome news to lovers of folk songs: "Black Is the Color of My True Love's Hair, The Keeper of the Eddy-stone Light, A Wanderin' Water Boy, Ha Na'Ava Babanot, Roumania, Brother Can You Spare A Dime, Hi Ro Jerum, Big Rock Candy Mountain, Joshua Fit the Battle of Jericho." These plus eleven more songs in a fifty-minute program are in store for you. The 12-inch LP record can be obtained for \$5, plus 20¢ mailing charge, by mail or order to the Kanegson Record Fund, c/o Old Joe Clark, Inc. 32 Fayette St. Cambridge, Mass. 02139. Any profits will go into a trust for Abe's two young sons.

Philadelphia Folk Dance Center is pleased to announce a Workshop with Andor Czompo, January 4 & 5, at the YWCA, 2027 Chestnut St. Philadelphia, Pa.



WE'RE TIRED

based on an article by EVELYN JOHNSON in
the November issue of "OPEN SQUARES".

We don't mean tired physically - we mean tired of what is happening to square dancing and square dancers. We're tired of the misrepresentations and misconceptions of square dancing and the remarks about it that are running rampant.

We're tired of hearing square dancing referred to as "barn dancing". In the old days occasionally, when a farmer erected a new barn, he would dedicate it with a square dance. Usually there would be just that one party - it soon got filled up with hay, stalls for his livestock and farm vehicles, so that you couldn't have danced in it even had you wanted to. True, in the not-so-long ago days, buildings erected just for dancing were called "barns" by the owners. Inevitably these owners built the place on the outskirts of a large city and they thought it was cute to call their luxury recreation buildings "barns". But the quadrille, forefather of our modern squares, came to us as a form of social dance, and was practiced in the drawing rooms and courts of Europe. It was an art form. It was a long, long way from a barn.

We're tired of having square dancing referred to as "hillbilly", and all those who participate in it as

"hicks". The hill dances of Tennessee and Kentucky are a far cry from the patterned square dancing of today and should not be confused with the activity. Nearly a half century ago the Ford Foundation was established for the perpetuation of the various art forms of this country. This Foundation was a center of cultural activities, and square and contra dancing was one of the highlights. They always were danced in formal clothes! Certainly nothing "hillbilly" about that!



Most of all we're tired of the misrepresentation of square dancing as shown to the public through TV. We are sure most of you have seen, at some time or another, these exhibitions on a TV program which are announced as "square dancing". We hope you joined all other square dancers in a feeling of outrage and resentment of this misleading display of clogging, hopping, stomping, twirling, jitterbug acrobatics and what have you. We don't know exactly what it should be called, but one thing we are sure of - it isn't square dancing.

A real low blow to square dancing was made on one of these programs when the announcer made this statement: "You sure have to be young to square dance!" Bosh! The majority of our square dancers are well past the "young" age. They are, however, young in spirit and heart, and are the happiest when taking part in their favorite pastime - modern square dancing.

These demonstrations are also damaging to the public image of clubs and classes who use school and church facilities, who would certainly object to this type of activity in their halls. If a potential square dancer should see one of these exhibitions, he would be discouraged from ever attempting to learn. It is frightening to think of how many people have been scared away on just this account. One of our dancers reported the

remark made by a neighbor, "Do you mean to tell me that your husband throws you over his back, and between his legs like that?"

We're tired of all things that reflect poorly on Square Dancing - how about you? Let's help to educate the public to a true picture of square dancing; to correct the impressions of it being "hick" dancing; too strenuous! Only for the young; hillbilly hijinks, etc.

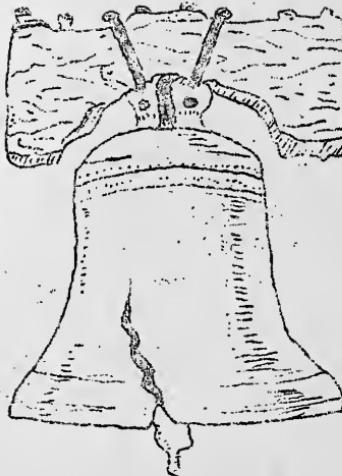
We're tired of all the fighting going on within our ranks. There's room for all. Let's tell the world that square dancing is great!



Oldtime fiddlers may not realize that they are sensitive, but they do have the true artistic personality. Fiddlers are very sensitive. They are unpredictable and temperamental, and are often jealous of their own talents. Oldtime fiddlers are a breed to themselves. Their interest is centered only in their personal involvement with the art. Great artists are seldom crusaders for the improvement of mankind as a whole. Therein lies the weakness of perpetuating oldtime fiddling. Since oldtime fiddling can only be learned by ear, if the fiddlers who are alive now, do not pass on their knowledge the art will surely die. Only a live artist can perpetuate and preserve this great art. There are only a few authentic oldtime fiddlers left in the world and they must reverse their tendencies to keep to themselves. It is a duty of every good oldtime fiddler to teach, to coach and encourage young people to save this dying art. Only they can do it.

Fiddlers News.

Northeast Fiddlers Association, Inc.



T
H
E
CONTINENTAL
SQUARES

Happening on Belfast Castle during a recent tour of Ireland, 40 New Englanders were struck with the same notion: "What a place for a square dance."

Joseph King, organizer of the group which call themselves the "Continental Squares", found the castle's keeper. And the idea of an American square dance struck her fancy. "I'll spread the word," she said.

She did. That night some 200 townspeople crowded into the castle's hall - pairing into rounds and squares with folks they had never met before.

During their two-week trip through the British isles the irrepressible New Englanders prompted many an unrehearsed bout of dancing and singing in addition to one planned fest, complete with cockney caller, at the University of London.

Square dancing, a G.I. import, has caught on among

Britishers, including Princess Margaret, to the tune of 30 clubs in the London area.

English dancers like those in hundreds of clubs around Boston, include young couples and elderly spinsters, lawyers and factory workers. But such disparate members, when introduced through a medium which scrambles them together in sets, often form lasting friendships.

Whether the dance is called "square" or just "folk" this New England group has found that people the world over share their yen to dance, to trade information and hospitality along with local steps and figures.

King was first impressed with "the happy faces" when he ventured into a square, "loused it up" near his New Hampshire summer home. That fall he joined a beginning square dance class in Lexington and met Joe Roark ("the only man as bad as I was"), now co-head of the Continental Squares.

Partners King and Roark agree that "anyone would rather go some place to do something" than tackle "the churches, museums and zoos" in foreign ports with a standard tour group, united only in their greediness to globe-trotting.



Their impressions stem from experience. More precisely, from the trip to Bermuda three Summers back when King, his wife Helen and the caller of the Lexington club, Dick Steele, told friends of their plan to spark a square dance party during their weekend stay. The word spread and a total of 157 fellow dancers asked to come along. The group paid through the nose, each individually, for those three Bermuda days. But questions on the flight home were "where are we going next - and

when?" A lot of places were discussed and the Continental Squares born. Now the group numbers 1000 members drawn from the New England clubs.

Many of the participants in eight subsequent trips had never before ventured out of New England. Yet they found themselves filling staid, grand ballrooms (the Princess Hotel on a return to Bermuda, the Hawaiian Village on an Aloha week visit to Oahu), converting fellow guests into partners. They have been hosted by similar groups. On an Apple Blossom tour of Nova Scotia there were no blossoms but instead, "some of the kindest people we ever met - they fetched us by bus from the Halifax airport, guided and feasted us through three days, two dances, even a parade in which we all joined in."



King admits that the impromptu fun does not just happen. It takes careful planning. For King and Roark "it's a way of life".

Membership in the Continental Squares costs just enough to cover the postage for announcements and ads in square dance magazines. The trips yield no profit. For Roark they must be squeezed in between his fulltime job as an administrator in the Dracut school system.

This year, King, semi-retired from his own scrap-metal business, visited the South Pacific (to scout dance sites), returned just in time for the British tour, then was off to the Bahamas to set up a third anniversary celebration for his group.

The partners see square dancing as an elegant medium rather than a rough house sport. The Bahamas cele-

bration will take the shape of a formal cotillion, to be followed by a similar long-gloved spectacular somewhere in the Boston area.

"Square dancing has not gone far enough," they say. During the coming year they will be taking it to Holland in tulip time and to Poland. "We don't speak three words of Polish," say the two Joes, "but we're learning".

CHRISTINA TREE

Boston Globe, 11/3/68

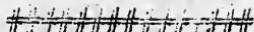
Quotations

"... Happy Mary...used to keep Christmas in Court House kitchen; and here she and Aunt Stone would celebrate a kind of Witches' Sabbath, the most startling feature of which was a performance that these lively old beldames were wont to describe as "The Candlestick Dance". This dance must have been a very ancient one, and certainly was of heathen character; more adapted in fact to the rites of Hecate than the birth of our Saviour. In the course of it this pair of old wives hitched up their 'cutty sarks' and preceeded to skip the burlesque grind in abandoned eldritch glee, over an array of candles disposed at convenient distances along our kitchen walls."

- John Cowper Powys "Autobiography" 1934

"Gentlemen should dance the first set with the ladies under their escort."

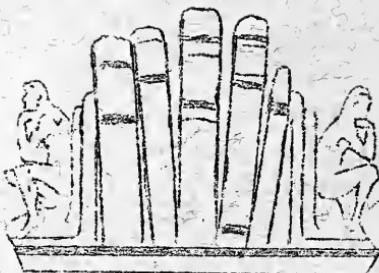
Wm. B. DeFarmo "The Dance of Society"



DIED: November, in Bombay India Erwin Raisz

BORN: December 16, to Mr & Mrs William Schenck, a son.

David Henry & Michael Ginsburg lead folk dancing every Thursday & Saturday nights at Folk Dance House, NYC. Remember their names; the young men are going places in the folk dance world.



BOOK REVIEWS

THE WETHERLY BOOK OF SCOTTISH COUNTRY DANCES. John W. Mitchell, N.D.

If anyone wants to see what the Scots are up to these days, here is his chance! Seventeen brand-new country-dances. Or, rather, four country-dances, one progressive circle dance and twelve set-dances; for a country dance, strictly speaking is a dance organized in the same way as a New England contra, and most of these are not. The dances are clearly intended for hot-shot dancers in the modern idiom, and are, in fact, a pretty good analogue of "high-level square dancing" in the American sense. They are substantially more complicated than are traditional dances, and their figures and titles are continually reminiscent of other modern Scottish dances - Mairi Carron, for example, recalls "Mairi's Wedding" and "Jack o'Carron"; the Martlet's reel, contains the "three loops" from "Flight of the Sand-Martins"; "Lodge Hill" uses the new and clever five-couple progression devised by Hugh Foss. "The Rose" contains a figure called "outer etals" which is a diagonal reel-cut in forty counts. Which, I think, is about as far as this kind of thing ought to go.

Hugh Thurston



DANCE A WHILE, Jane A. Harris, Anne Pittman & Marlys S. Waller. 386 pp. bibliography & record list. Burgess Publishing Company, 4th edition. \$6.50.

The 4th edition of this book appears in a new size and format, updated in bibliography and record list, and extended in the social dance area. It is even more attractive and more usable than previous editions. It is designed especially for physical education teachers; for people who teach, or hope to teach square, folk and/or social dancing in these departments. That does not mean that it does not appeal, or be of inestimable aid to others. Some 50-pages of introductory material; Influences on dance; Definition of terms; Folk dance in America; Facilities; Equipment; Music; Procedure for group organization; Program planning; Social responsibility; Purpose and objectives; Selective planning; Orientation to dance class; Cladd procedure; Dance fundamentals, are some of the items explored in depth.

Types of dances described in detail are: Western Square Dance; Contra Dance; Round Dance; International Folk Dance; Social Dance; Mixers and Icebreakers.

DANCE A WHILE must be the definitive all around dance book that has been published to date. It belongs in every college and high school physical education department in the country. It belongs in every up-to-date recreation department in the country. It belongs in the home of every dance leader in the country. In other words - I think the book is terrific.

Ralph Page

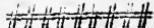


NEWS

Interested in graduate study abroad? Then you should write to the Information and Reference Services Division of Institute of International Education at 869 United Nations Plaza, New York, N.Y. 10017, or from one of the Regional Offices in Atlanta, Chicago, Denver, Houston, Los Angeles, Washington and San Francisco.

Write to Mr & Mrs Cornell Taylor, 72 Fottler Ave. Lexington, Mass. 02173 and get on their mailing list of events of interest to folk and square dancers that take place in the Greater Boston area.

The Country Dance & Song Society announce a Country Dance Workshop, Saturday, January 11th, 1969, 1 p.m. to 5:30 p.m. to be followed by a Country Dance Party with performances - 8:15 to 11 p.m. Both events will be held at Metropolitan-Duane Hall, 201 West 13th St., N.Y.C. The main program of the Workshop and the Party will be English dances, although some American Contras will be included. It will represent the whole field of English Country Dance: a. Traditional dances developed and preserved in the villages; b. Mixers and other community social dances; c. Dances developed in the 17th, 18th & 19th centuries, when the dances of the country people became popular in the towns and at court and were developed and published by John Playford and other editors and dancing masters of the period. d. Contemporary developments. A display of instruction and music material will be on hand for study or purchase. Fees: Workshop \$2.50; Party \$2.00; Combination fee \$4.00. Further information, if needed, from: Country Dance and Song Society of America, 55 Christopher St., N.Y., N.Y. 10014. Other events of the Society include: Square Dance, February 1st. Caller, Dick Forscher; The Tamburitzans at Hunter College, a CDS Benefit, February 9th.



CONTRA DANCE

BIG JOHN McNEIL

Original dance by Ralph Page - Music, Quigley's Reel

This tune was written by the great lead fiddler of Page's orchestra, the late Albert Quigley, Nelson, N.H.

Couples 1-3-5-active. Cross over before dance starts

Balance partners, then do si-do partners

Allemande left the one below; right hand to partner and balance four in line

Swing partner in the center

Down the center with partner, same way back, cast off
Right and left four

SQUARE DANCE

DANCING TO PRETORIA

Music: "Dancing To Pretoria", Top 25¢ 66

Any introduction, breaks, and ending you wish

Allemande left you corner
 Come back, swing your partner
 The head two couples right and left through
 Turn your girls around
 The side couples do the same old thing
 All promenade one quarter way around the ring (to r)
 Four ladies chain, chain across the ring
 Then the girls star back and your partner swing
 To Pretoria, hurrah

Repeat sequence once more

Suggested break: Join hands, circle left
 Circle once around
 You're going wrong, circle back the
 other way around
 Right hand to your partner, grand
 right and left(all the way)

All sing: We'll go dancing to Pretoria
 Pretoria. Pretoria.
 We'll go dancing to Pretoria
 Pretoria, hurrah!



23

FOLK DANCE

CHILDGROVE

(English Country Dance - longways for any number of couples)

Odd numbered couples cross over. These couples are called the "ones" and the even numbered couples are the "twos".

The Dance:

1. Everyone dancing "siding" with your partner (see notes) (8)
2. Everyone back-to-back around your partner. (8)
3. Ones face down and twos face up - repeat the siding and back-to-back with this person. (16)
4. Two hands joined with this same person and, with a skipping step, turn with eight steps (Cw) once around (8)
5. Everyone join both hands with own partner and, with walking step turn with 8 steps (Cw) once around (8)

6. Ones dance a complete figure eight through and around the couple above them using a skipping step. (the same couple with whom they danced a moment ago). (16)

Notes on the dance:

This is a fine dance to use to introduce English Country Dancing, especially if the group has done contras - the progression idea is the same here, with the waiting one turn and cross over at the head and foot.

In "siding", the two dancers exchange places passing left shoulders and return to place passing right shoulders. This is done with four light running steps each way, starting with the right foot as you go over and the left foot first as you return. One way to teach this is to have them give left hands as they exchange places and right hands as they return - tell them to lock each other in the eye throughout - then have them do the same with no hands. The cross over is accomplished on the first two steps, and the turn on the 3rd step. The 4th step is only a touch without putting weight on it.

The back-to-back figure is the same as a do-si-do in square dancing. There should be a sharp contrast, between the vigorous skipping step in part 4 and the deliberate, slow walking step in part 5. Partners should spread out joined hands while walking around a wide circle. In the 6th part, the figure eight should also be vigorous, with wide loops around each stationary person. The #1 lady begins the figure eight by passing through couple #2 and going around the lady - the gents follows immediately through that couple and dances around the gent. Don't forget, this is a complete figure eight, so the ones pass through the twos a second time to end up.



FOR SALE

Musical Mixer Fun - \$1.00

by Rev. Olsen

Swing Below - \$1.50

by Ed Moody - A Book On The Contra Dance

Dancing Back The Clock - \$1.50

directions for 94 Old-Time English Round Dances

Let's Create Old-Time Square Dancing - \$2.50

by R. L. Sweet - A MUST book for serious callers

New Hampshire Camp Notebook - \$1.00

200 dances - square, contra, folk - songs, recipes

Country Kitchen - \$1.75

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WANTED

Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebekahs, or Churches & Granges. AND old dance & festival programs, Convention Programs. Don't throw them away. Send them to me. I collect them as a part of a research project ALSO - any old-time music for violin or full orchestra - Dance Music Only, Please. Send to:

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||||| ||||| ||||| ||||| ||||| ||||| |||||

Conny Taylor, 62 Fettler Ave. Lexington, Mass. announces a new FOLK DANCE RECORD SERVICE. For more complete information, call him at V 2 - 7144.

||||| ||||| ||||| ||||| ||||| ||||| |||||

Childgrove is a very usable dance with a beautiful tune. It dates back quite a long way - Cecil Sharp describes it in Part IV of The Country Dance Book and states that it was extracted from the 11th edition of Playford's book The English Dancing Master dated 1701.

The description and music for this dance is also available in Vol. IV of "The English Country Dance - Graded Series", and the music alone in "Country Dance Tunes - Set XI". These are available from the Country Dance Society. There is an excellent recording for Childgrove on "His Master's Voice" label. This is a 7" 45 rpm disc made in England - the number is 7ED-8667. Other dances on this record are: Draper's Maggot, Hey, Boys Up Go We, Parson's Farewell and Apley House. We also find in our collection an older 78 rpm shellac record for Childgrove on HMV B-9881, backed by the dance Picking Up Sticks.

It is interesting to note that Cecil Sharp describes the dance without a cross over. In other words, two men and two ladies dance together in parts 3 and 4 instead of a gent and a lady. Somewhere along the way this was changed, because the Country Dance Society now teaches it with a cross over - and we like it better thks way too!

T.S.

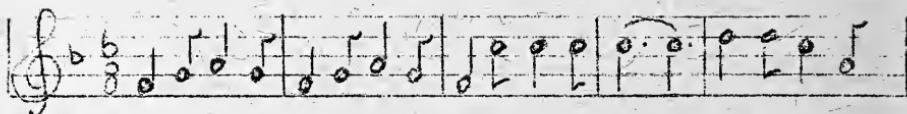
DANCE QUOTATIONS

"It has been observed that the best dancers always dance in a quiet, easy style, avoiding all show or affectations while those persons who are violent in their motions are either poor dancers or persons destitute of refinement". Hillgrove's "Ballroom Guide", 1865.

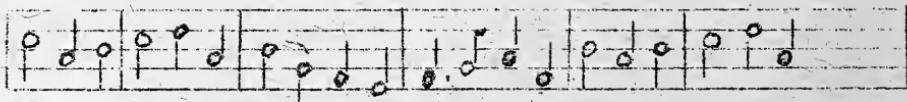
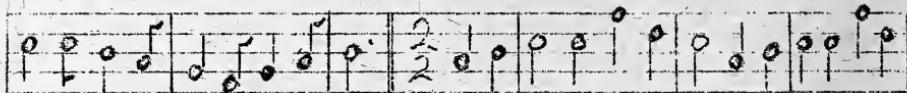
"The dance was once regarded as an outward sign, as a symbolic manifestation of humility, and as an expression of joyous gratitude. It was thus that the early Christians interpreted the dance." Lily Grove "The Art of Dancing", 1895.

FOLK SONG

WASSAIL SONG



Chorus:



Here we come a wassailing
Among the leaves so green;
Here we come a wandering,
So fair to be seen.

Chorus:

Love and joy come to you,
And to you your wassail too,
And God bless you and send you a Happy New Year
And God send you a Happy New Year.

We are not daily beggars
That beg from door to door,
But we are neighbor's Children
Whom you have seen before

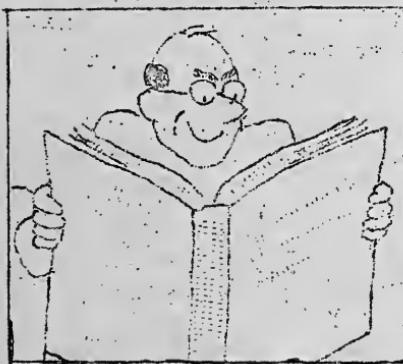
Chorus:

We have got a little purse
Of ratching leather skin;
We want some of your small charge
To line it well within

Chorus:

God bless the Master of this house,
Likewise the Mistress too,
And all the little children
That round the table go.

Chorus:



BOOK REVIEWS

SONGS OF THE AMERICAN WEST, compiled and edited by Richard E. Lingenfelter, Richard A. Dwyer, and David Cohen. Drawings by Steven M. Johnson, University of California Press. \$17.50.

This is an excellent book and belongs in the library of every lover of folk songs. The editors have gathered together over 300 songs and grouped them into occupational categories. The whole saga of the cowboy, his life on the range, the critters he had to contend with, and finally his sad demise. There are ballads of the successes and failures of the farmers, the labor unions, the miners, dancehall girls and the saloon keepers.

A particularly interesting section is of the great Mormon migration. Many of the founders of this Faith and their early converts were from northern New England and were known here as a "singing people". They took their love of singing and dancing with them wherever they went.

Accompanying each song is a bibliography citing all the printings known of each song presented. The music is set for guitar and seems to have been rigorously edited for authenticity and playability. The commentaries add much to this collection. They are written simply but with an obvious love of the American West and its people. They are the songs our people sang over and over again and should be accepted in just that way.

THE FOLK-LORE OF PLANTS, T.F. Thiselton-Dyer, London, Chatto & Windus, 1889. 328 pp. Index. Reissued by Singing Tree Press, Detroit, Michigan, 1968. \$11.00

I found this book extremely interesting and recommend it highly to all serious folklorists and to all others who like to merely dabble in the subject.

Plans in demonology; plants in fairy-lore; love charms; dream plants; plants and the weather; plant proverbs; ceremonial uses; plant names and language; fables add the calendar. Chapters on plants in children's rhymes - games, sacred plants, plants in folk medicine, the legendary history of plants, and mystic plants complete the study.

Folklore of Plants remains a basic reference text in this area of folklore studies.

THE FOLKLORE OF WOMEN, T.F. Thiselton-Dyer. An Illustrated by Legendary and Traditional Tales. Folk-Rhymes, Proverbial Sayings, Superstitions, etc. 253 pp. Reissued by Singing Tree Press, Detroit, Mich. 1968. \$9.50.

Brahmins were forbidden to marry red-haired women and Chinese folklore has it that beautiful women are unlucky. The author avoided making judgements in favor of simply recording thousands of legends, customs, and superstitions about such matters as woman's love, her fickleness, curiosity, will power, talkativeness, dress, and tears.

Given the subject, it is no matter for wonder that even

folklore is confusing. The author refuses to spare us contradictions. Whom do we believe - the English who say that "the man who would thrive must trust his wife", or the Africans who maintain that "a man who confides secrets to his wife will be led to the path of Satan?"

The Singing Tree Press is to be congratulated in reissuing this Mythology and Folklore Series. It is a branch of the Gale Research Co. Book Tower, Detroit, Michigan.

"After dancing, a gentleman should invariably conduct a lady to a seat, unless she otherwise desires; and, in fact, a lady should not be unattended, at any time, in a public assembly." Ferraro "The Art of Dancing", 1859.

"It may not be too much to say that progress in the dance means progress in civilization, and to show that the advance is made by any nation in this art is to record its approach towards refinement." Ferraro "The Art of Dancing." 1859

"There can be no question that some of the simple square dances, even if only walked through with due regard to time and measure, would be a great social improvement, and would enable many to actively take part in balls who are now left out in the cold."

Lily Grove "Dancing", 1895



IT'S FUN

TO HUNT



In the 1880s, 1890s and early 20th century there was an extremely interesting newspaper published in Alstead, N.H. known as the COLD RIVER JOURNAL. Here are some interesting dance items from its pages of correspondence.

3/18/87 Local Notes:- One of the pleasantest social events that uas occurred in our village for a long time, was the party of about fifty of the friends, relatives and neighbors of Mr and Mrs E.W. White, which assembled last week Thursday evening, bringing good wishes, congratulations and valuable tokens of esteem on the occasion of the tenth anniversary of their wedding; for all of which Mr and Mrs White are most truly thankful, not alone for the simple dollars in value those presents may represent, but they are more valuable, in the price less wealth of friendship, good will, love and respect which they signify... During the evening a choice repast was served and the hours were passed with games, social chats, while in another part of the house, was heard for those who preferred it, the music and patter of dancing feet.



4/1/87 Marlow:- The exhibition given by the B.L. Club on Tuesday evening, March 15, notwithstanding the very bad travelling was quite successful..about thirty couples participated in the dance. The music was Goodnow's orchestra, Fred Roundy, prompter. Everybody had a good time and the club realized about fifty-five dollars.

7/8/87 West Acworth:- Some forty-five friends celebrated the twenty-second birthday of W.L. Gowen, last Monday evening. Ice cream and cake were served in the open air, as the evening was very beautiful, all seemed to enjoy that part. Dancing was the order before supper.

7/29/87 Local Notes:- The lovers of dancing will be pleased to learn that Mr B.M. Walker, the genial proprietor of the Pine Cliff House at Lake Warren, will give a social dance at his hall, Thursday evening, Aug. 4. This is fast becoming noted as a place of recreation and pleasure unequalled in this vicinity.

10/7/87 Bellows Falls:- Mrs J.C. Howard will open a dancing school in Lovell's hall, Friday evening Oct. 28. Terms, seven dollars per couple.

10/7/87 Lempster Mountain:- On Friday evening, the 9th inst. some of the neighbors, to the number of about thirty, gathered to the newly erected cottage and gave Mr and Mrs Bassett and family an old fashioned house warming. As the lower portion of the cottage is without partitions, and music was kindly furnished by Unity friends, there was nothing to hinder tripping the light fantastic, and if the German and its coterie of round dances gave way to those favorites of kitchen junkets, Money Musk and Virginia Reel why, no one who saw us would ever say there was not spirit, fun and right down good old-time sport in our "up and down the center" and "right and left". After keeping up the frolic until a new day had began, we sought our homes with a promise

from our host that he should spend several months in his cottage with his family next summer. Mr Bassett and family have since returned to Lowell.

12/2/87 Local Notes:- the old-time honored welcome festival of Thanksgiving has come and gone. It is the day of all others when "home" seems dearest, when mirth and festivity have largest license, where friends congregate and greet each other, when absent children come home.....The grand opening ball at the new hotel, was a grand public feature of the day in Alstead. Ninety-five couples united in testifying that it was one of the old time enjoyments, for which, for so many years, the "Humphrey House" was famous. The elegant new house, the commodious dance hall, where everyone was orderly and pleasant in the extreme, under efficient management. The unusually excellent music by Maynard & Wheeler's orchestra, which seemed better if possible than usual. The exceedingly fine supper, and above all, the assiduous attentions of both Mr and Mrs Dinsmore to make everything as agreeable as possible to everyone. All conspired to render the ball financially and socially, an eminent success.



12/9/87 Local Notes:- Last week Tuesday Mr Dinsmore opened his new hotel and invited the citizens, old and young, of the village and all surrounding farms in Alstead and Langdon, to come in and spend the evening in social entertainment, in chatting, card playing, dancing, or any amusements they desired. The supper at 25 cents per plate, consisting of oysters, turkey, cold meats, pastry in good variety, and dessert of nuts, raisins, apples, etc. was a pleasant feature. Mr Austin Currier and son, with Mr A.H. Burge, as second violin, furnished music for all who desired to dance. Finally 100 took supper, and some 30 to 40 couples participated in the dancing. The feature of the evening was the old-fashioned "four hand reel" which was danced by the four

Ds: three Dinsmore brothers, Thomas, Edward and Willis, and J.F. Dickey. The dance cannot be said to rival the famous "can can", but it showed that these four ~~young~~ lads can make more "pigeon wings" than most of the younger boys. A rapturous and prolonged "encore" was fully acknowledged with bows. There were no strangers in the crowd, and no formality or reserve, while Mr and Mrs Dinsmore showed great liberality and unlimited attention to secure the fullest enjoyment to their guests.

12/23/87 Marlow:- Col. Petts will have a leap year ball Jan. 5th. Lady floor managers. A good time is expected.

1/13/88 Marlow:- The Col's Leap Year dance was one of the prettiest parties of the season, and was attended by about 40 couples. The lady managers were untiring in their endeavors to please, and succeeded in establishing the fact that they can manage a dance as well as the gents. The supper was one of Mrs. Pett's best, and the music by Pratt's orchestra.

2/3/88 East Lempster:- Mr and Mrs F.C. Howe observed the 35th anniversary of their marriage by a grand party on Wednesday evening, the surprise part of which was the number they had to entertain until Friday before they could get home in consequence of the storm.

7/27/88 Acworth:- An interesting family reunion occurred last week at the residence of Davis Graham in Colebrook, N.H.....Wm. and John Graham are both old time violinists, and it must have been a rare treat to have seen the two veterans as they recalled the days of kitchen junkets with their Chorus Jigs and Virginia Reels.

9/2/88 West Acworth:--Last week Friday evening those that enjoy music and dancing assembled at W.C. Gowing's to the number of about 85. The evening was cool, but pleasant. A few songs by Milton Clark cheered up the company remarkably well after supper. At a late hour the party went to their several homes.

10/19/88 Charlestown:--The ladies of the Universalist Society gave a harvest supper at the town hall on Tuesday evening. Refreshments were served, consisting of bean porridge, boiled dinner, baked beans, pies, tea, and coffee. Old time songs were sung and the young people passed the evening in dancing.

11/86/88 Local Notes:--Mr C.P. Colton, proprietor of the Alstead Hotel, will give a grand Thanksgiving ball on Thursday evening, Nov. 24. Maynard & Wheeler's orchestra for music. J.F. Dickey and C.F. Pierce floor managers. Full bill \$2.25. Judging from Mr Colton's universal popularity with every one, whether the towns' people, or the travelling public, this will be one of the old-time popular Thanksgiving dances for which the Humphrey House was for years so famous. We are safe in guaranteeing that nothing will be omitted on Mr Colton's part that can add to the enjoyment of the guests and that none but civil and courteous persons will be tolerated on the premises. We predict a large crowd and a good time.



-54
-514



From
"A History of
Maine"

Dancing:- Dancing has been popular in the State since the first dance recorded in 1675, at Amariscogin, when Robin Hood, the sachem of Kennebeck, "made a good dance." Conditions must have considerably changed by the lapse of a few years, as in 1635, dances, pernicious singing, lotteries and games in taverns or on streets, were strictly forbidden. Colonel Allen, in his diary of 1777, writes of a conference held at Machias ending with an entertainment for the chiefs and captains at Mr. Mayhew's, and for the young men and squaws to the number of thirty at Captain West's, the evening being spent in dancing.

During the Revolution, and also the War of 1812, Castine was the scene of considerable social activity. Many British officers were quartered in private houses and made themselves very agreeable. Instances of farewell gifts made by them were numerous. Many a lady who had been inconvenienced by giving up at least half her house, was presented with a blue willow-ware soup tureen, filled with choice tea, or a large platter of the same china. Life was not all sad and colored, for the officers, and garrison gave gay parties, and started a theatrical troupe, which varied the monotony of existence by dramatic appearances once a fortnight. The barn of the Hotel house was the theater, and the scenery, decorations and costumes were sent down from Halifax. On the Queen's birthday there was a really elaborate celebration.

The early days of Bangor were so intertwined with the story of timber, that there are few personal records of social life. In the period just before and after the Civil War, when Hannibal Hamlin and other distinguished men were coming to the fore, Bangor was noted for its many and bounteous social events. It holds the record for dancing classes and balls famous for graceful dancers and charming hostesses. Mr Hamlin has expressed something of his sentiments as to dancing in the lines:

"And last, not least, the social dance,
Where we have seen the winning glance
From beauty's eye - bright, sparkling, fair,
Play o'er the forms assembled there-
All-all are scenes so strongly set
In memory, that we'll ne'er forget,"

The only "splendid ball" handed down to this generation is described, oddly enough, by little twelve-year old Mary Merrick, then visiting in Hallowell. She writes her Mama: "We did not go to tea; but left home at a quarter before seven. There were upwards of a hundred there. The carpet was taken up and we commenced dancing to a violin and clarionet. We danced till past nine, when we were marched upstairs, where there was a very splendid supper set out. After supper we danced again until 11:30." As for the supper, we learn that in the middle of the table were flowers surrounded by a circle of wax candles. Plates were laid for over one hundred guests. On right and left of the flowers were iced plum cakes ornamented with more flowers and two side dishes of "trifle." Whips, or custards were at each place. At one end, a ham, at the other a turkey and at either side were large platters of tongue. There were two silver baskets full of cakes, four puddings, ornamented almonds, four dishes of different sweetmeats, with apples, pears, peaches, and raisins to complete the list. The little hostess of this lavish display was Anne Warren, a child of twelve.



PAINLESS FOLKLORE

HOLIDAY MEAT

Traditional English Christmas accounts refer to the boar's head, garnished with rosemary and with an apple or orange in its mouth. Realists believe the boar was actually a pig since the wild boar has been extinct in England since the Twelfth Century. A plump goose has also been a popular part of the holiday meal. From the Eighteenth Century to the present, turkey has been the customary holiday food in England as well as in America. Introduced from America, turkeys are now produced in volume in many parts of the world.

DECORATIONS

Norwegians make natural holiday decorations of blue juniper berries and red mountain ash berries. In many homes of northern Europe straw is used at Christmas time, sometimes on the floor or on tables. As a reminder of the birth in the manger, and as a symbol of humility. Christmas Eve supper is often eaten directly off the straw.

YULE LOGS AND CANDLES

Burning of a yule log is a traditional Christmas custom

made impractical in many modern homes. Frugal cottagers in England often substituted the burning of a Christmas wax candle for the traditional hog. To ensure good luck a sufficiently large candle was selected so that it would burn from the time it was lighted until the end of the day.

SEASONAL LORE



Peppermint candy canes are symbolic of the crooks of shepherds who kept watch over their flocks when Christ was born.

Throw sprigs of holly into the fireplace on Christmas Eve; you will be throwing away your woes for a whole year.

An apple eaten on Christmas Eve just as the clock strikes midnight will insure good health for the coming year.

Most new clothes will improve your luck on Christmas Day.

When country people in the Old Country heard the roar of the wind on late autumn and winter nights, they said that Odin, the wind god, was riding with his huntsmen. They believed that his favorite hunting time was between Christmas and Twelfth Night, so they always left the last sheaf of corn in the field so that he would not go hungry.

Saint Vincent's Day, Jan. 23, is celebrated in Portugal as a time to foretell weather. Farmers are able to predict their harvests by carrying torches to a high hill. If the wind blows out the flame, the harvest will be abundant. If the torch burns in spite of the wind, the farmer knows that the harvest will be a bad one.

According to an old local belief, the kind of weather that occurs on the 12th, 13th, and 14th of February will determine the type of weather for the rest of the year.



There is a saying that whoever eats a mince pie on each of twelve days of Christmas will have twelve happy months in the next year.

It is good luck to eat pork on New Year's Day, but bad luck to eat chicken. Because the pig roots forward, the eater will go forward and be prosperous during the year. A chicken scratches backward, and thus can bring only bad luck.

If a horse paws the ground or neighs, the weather will soon change.

If the weather clears during the night, it won't stay clear very long.

This household remedy for infants' colds comes from the Great Smokies: An onion, wrapped in a wet cloth, is roasted on hot coals until soft. Mashed and applied to the soles of the ailing child's feet, it is said to be effective in drawing out the cause of trouble.

Stirabout, or hasty pudding, is a dessert concoction made by dribbling cornmeal into boiling water. It must be "stirred about" vigorously to maintain smoothness. After sugar is added, the mixture is steamed into pudding.

Early to bed and early to rise is a sure sign that you are fed up with television.

Some persons are left to shift for themselves. Others get instruction from the back seat.

Very often a fight for what is right turns into a quarrel for what is left.

The last word in an argument is what a wife has. Anything a husband says after that is the beginning of another argument.

TONGUE TWISTERS

Happy Hennessey helps heave heavy hogsheads.
 Dock Dolan doesn't dunk doughnuts.
 Sly Suzy smartly scrubbed 6 short sons.
 Tasty tidbits tease tired travelers' tongues.



MODERN FOLKLORE



Dance-band drummers can predict weather fairly accurately by the looseness or tightness of their drum-skins.

In Maine, they believe that eating pumpkins is good for the eyesight.

Dropping silverware is a sign that company is coming - a knife means a man; a fork, a woman; a spoon, a child.

There are two things that everybody finds hard to believe: how a man got a black eye and how a single girl got a mink coat!

He who laughs last probably wanted to tell the story himself.

No one is ever too old to learn, but many keep putting it off.

Do something every day to make other people happy, even if it's only to let them alone.

Tact is the art of making a point without making an enemy.

Some people believe they are thinking when they are only rearranging their prejudices.

The first man who tore a telephone book in half probably had a teen-age daughter.

What you hear never sounds half as important as what you overhear.

DO YOU REMEMBER?

When some RFD mail carriers delivered mail on motorcycles?

When kids wore asafetida on a string around their necks to ward off common winter ailments?

When grocery stores carried everything from hoop cheese to snuff; calico prints to buggies and wagons?

When hair cuts were a dime and a shave cost a nickel?

When Saturday night was a regular bathing night in the galvanized washtub?

When iced tea became a popular drink?

When church groups met in rented lodge halls?

When streets were paved with wood-blocks?

When a dog ate scraps from the family table, and didn't require a special menu of his own? He was probably called "Tighe", "Prince" "Spot" or "Buck".

When workmen wore white shirts only on holidays, Saturday nights or Sundays?

When father always wore earmuffs to work on a cold day?

When the biggest goal of a small boy was to learn how to whistle through his teeth with two fingers stuck in his mouth?

When anyone was sick in the house, neighbor ladies always baked fresh bread and sent it over?

When children studied reading, writing and arithmetic - not social adjustment and group adaptation?

When any town that didn't have at least two pool halls was really only a village?

When you last saw a paper pinwheel?

When a man could always get a free drink from a political candidate - on election day?

Do you remember? It really wasn't so long ago.

OLD TIME NURSERY RHYME

One, two,
 Buckle my shoe;
 Three, four,
 Shut the door;
 Five, six,
 Pick up sticks;
 Seven, eight,
 Lay them straight;
 Nine, ten,
 A big fat hen;
 Eleven, twelve,
 Who will delve?
 Thirteen, fourteen,
 Maids-a-courtning;
 Fifteen, sixteen,
 Maids-a-kissing;
 Seventeen, eighteen,
 Maids-a-waiting;
 Nineteen, twenty,
 My stomach's empty.

x o x . o x o

Pop! Goes the Weasel
 Up and down the City Road,
 In and out the Eagle,
 That's the way the money goes
 Pop! Goes the weasel!

The verse above is said to be the true non-nursery version of the familiar rhyme. It refers to the Eagle Tavern in London. "Pop" is a verb meaning to pawn. "Weasel" could refer to a tailor's flatiron or a leather-working tool, both of which items are readily pawned.

The ancient Egyptians ate cabbage to get rid of a hang-over.



SIGNS OF THE TIMES

If you drive along the highways and byways of the U.S.A. you will discover any number of funny signs. For instance, EAT HERE AND GET GAS is a sign alongside a combination beanery and gas station near Trenton, N.J.

In Nashville, Tenn. the Hide-Away Restaurant advertises: "HANGOVER BREAKFAST. Tomato juice, raw eggs, aspirin, black coffee, our deepest sympathy." At a maternity hospital in Vermont - THANK YOU - COME AGAIN NEXT YEAR. At a garage in Seattle, Wash. DO NOT DRIVE IN WHEN THE DOORS ARE SHUT. And a sign in a laundry shop - WE DO NOT TEAR YOUR CLOTHES WITH MACHINERY. WE DO IT CAREFULLY BY HAND.

Detroit, Michigan. SHOES SHINED INSIDE. Along an Ohio road - FRESH FISH WALK IN. Indiana road sign - AROMA ONE HALF MILE. Asbury Park, N.J. - NO BICYCLE RIDING DOGS ALLOWED ON BOARD WALKS. In a Glendale, Calif. Fireplace Accessories Store - EVERYTHING YOUR LITTLE HEARTH DESIRES. An interesting sign appears in Hewitt's restaurant in Seattle, Wash. - CUP OF COFFEE - EASY TERMS. LOW DOWN PAYMENT. An Oxford, N.Y. sign reads - CIDER IS PLENTY BUT THE SPEED LIMIT IS 20, and a sign in a window of a beauty salon at Oklahoma City, Okla. reads like this: COME ON IN FOR A FACFUL OF MUD AND AN EARFUL OF DIRT.

A Louisville, Ky., grocery store proclaims - PRICES ARE BORN HERE, RAISED EVERYWHERE ELSE. And a grocery store in Cincinnati, Ohio, says - SHORTCAKE - TAKE IT HOME AND BERRY IT. A small sign along a road on the Mohawk Trail in New York State warns - THE DRIVER IS SAFER WHEN THE ROADS ARE DRY; THE ROADS ARE SAFER WHEN THE DRIVER IS DRY. And down in Florida - FISHING WITHIN ONE MILE OF ROYAL PALM RANGER STATION IS RESERVED FOR THE BIRDS.



In Parkersville, Tenn. - REGULAR DINNERS AND SAND. In Tulsa, Okla. - PARKING NO. 2 FOR MECHANICAL MEN ONLY. Bakersfield, Calif. - HALF-FRIED CHICKEN DINNER \$1.25. In Wichita, Kans. - CARS PAINTED IN REAR. In Riviera, Calif. - D.T. JUNCTION. In Phoenix, Ariz. - CASH AND CONVERSATION FOR YOUR CAR.

In Mishawaka, Indiana - MOOSE DANCE EVERY SATURDAY NIGHT. Hartford, Conn. - LADIES SHINE MEN. Camp Blanding - PERSONNEL CENTER GENERAL MESS. On a newly seeded lawn in Washington, D.C. - PLEASE - I WANT TO BE ALAWN. A sign on a truck of a dealer in window shades - A BLIND MAN IS DRIVING THIS TRUCK. In a Detroit restaurant - AS OUR SILVERWARE IS NOT MEDICINE, IT SHOULD NOT BE TAKEN AFTER MEALS.

A meat market in Kingston, Ontario - BLACK CLEAVER and another in Hayward Calif. - GARRISON BROTHERS, MEATS AND PROVISIONS. A business firm in Whittier, Calif. - PROUD and BRAGG. A plumber in Springfield, Ill. - A. LEAKE. A sign in a window of a Los Angeles plumber reads SERVICE NIGHT AND DAY AND ALL OTHER TIMES.



COUNTRY KITCHEN



CRANBERRY DUFF

2 cups flour	4 tsp baking powder
$\frac{1}{2}$ tsp salt	2 tbps shortening
1 cup milk	$\frac{1}{2}$ cup sugar
1 cup cranberries (halved)	

Sift dry ingredients together and add shortening, milk and cranberries.

Put in well-greased tin (3 lb. shortening can is ideal). Steam 2 hours.

SAUCE FOR CRANBERRY DUFF

1 cup sugar	$1\frac{1}{2}$ cups hot water
4 tbps corn starch	Vanilla
$\frac{1}{2}$ cup cold water	Nutmeg

POPCORN BALLS

1 cup molasses	$\frac{1}{2}$ tsp salt
1 tbps vinegar	4 quarts popped corn
1 tsp soda	$\frac{1}{2}$ cup peanuts (optional)

Boil molasses, vinegar, soda and salt until it tests brittle in cold water.

Pour the molasses mixture over the popped corn and mix. Grease hands and form into balls.



HOT BISCUITS

The way to a man's heart is to serve plenty of hot biscuits for the evening meal. No hungry man can resist!!

2 cups flour	1 tsp salt
3 tsps baking soda	3 tbsps shortening
	$\frac{1}{2}$ cup water

Sift the flour, baking powder, and salt together. Add the shortening, mixing well with a fork. Add the water and mix. Roll out on a floured bread board. Cut with a round cutter and place on a well-greased pan. Brush the biscuits with butter before baking to make them tan and moist. Bake at 450 to 500 degrees until browned on top.

STEAMED BROWN BREAD

Mother always had brown bread to go with her Saturday night baked beans. The two seem to go together. Served steaming hot, cut with a string into inch-thick slices, with plenty of golden-yellow home-made butter, it changed a prosaic meal into a gourmet's delight!

4 cups white corn meal	1 tsp baking powder dissolved in sour milk
2 cups flour	
$\frac{1}{2}$ tsp salt	1 cup molasses
	4 cups sour milk

Sift the meal, flour, and salt together. Add the baking powder, and sour milk and mix well. Steam in a well-greased covered can for 4 hours.

xoxoxoxox

"When a woman lowers her voice, it's a sign she wants something; when she raises it, it's a sign she didn't get it!"

(Thanks, Ira).

xoxoxoxox

HELPFUL HINTS

Do not wrap steaks before freezing. Put them in freezer between two sheets of aluminum foil. When frozen solid, then wrap in freezer paper.

To start the ink flowing in a new ballpoint pen, rub the point against the striking surface of a matchbook cover.

Oil cloth makes an excellent lining for a drawer or shelf where cosmetics are kept.

Spilled birdseed can easily be removed from the floor by applying a damp tissue.

Ladies: Tie an ice cube in a thin cloth and keep handy while ironing. It is great for dampening small areas. Use a damp sponge, instead of a whiskbroom, when cleaning floormats in your car - to keep from raising too much dust.

Worn spots of leather luggage can be hidden by matching shoe polish and covering spots with two thick coats of clear shellac.

When packing, stuff socks or stockings into shoes. They will be out of the way and will serve as shoetrees. If clothes are mussed when unpacked, hang in a closed closet along with a dampened towel over a hanger. The moisture will take out wrinkles.

Prevent marks and scratches made by furniture on uncovered floors by waxing the feet of sofas, chairs and tables when you are waxing the floor.

You can separate a stack of paper napkins easily by pressing down on a stack with a glass ashtray and rotating it. None will stick together.

Fragile glasses will seldom crack if you slip them into hot water sideways or edgeways slowly. Do not put them in bottom first.

A piece of cold boiled potato makes a handy substitute for glue for pasting paper together.

Rubber and asphalt tiles will be much easier to cut-to-fit if they are heated for 1 minute under infraed lamp.

MODERN FOLKLORE

The man who watches the clock will always be one of the hands.

What you put off today you'll probably put off tomorrow too.

The fellow who blows his own horn the loudest is usually in the biggest fog.

Usually the first screw to get loose in a person's head is the one that controls his tongue.

You needn't worry too much about avoiding temptation. As you grow older, it usually begins avoiding you.

The quickest way to wipe a smile off a man's face is to show him a dish towel.

Some people don't think they're having a good time unless they're making fools of themselves.

It isn't so much a woman's having the last word that irks a man. It's the deluge of words that precedes it. As beauty will fade, a handsome woman should lay in a stock of something to supply in its place.

Jaywalking is a bad habit that could give you a rundown feeling.

xoxoxoxox

When was the last time you were approached on the street and asked "Brother, can you spare a DIME?" Whatever happened to all those pennies we used to flatten out on the car tracks?

The weather in England is much like that of Belgium. For 300 days it rains, and the rest is bad weather. What's happened to "Little Old Ladies", who used to wear lavender-and-lace? Now, even the venerable ones dress in the height of style.

The younger generation isn't any more wicked than we were. It's just less ashamed of itself.

He who tries to do something and fails is infinitely better than he who tries to do nothing and succeeds.



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Vol. 9 No. 6
Three Jollies for Ladies
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